

KLAW & ERLANGER'S PRODUCTION OF

The New Musical Play

The Girl Behind the Gun

Book and Lyrics by
GUY BOLTON
and
P. G. WODEHOUSE

Music by
IVAN CARYLL

<i>There's a Light in Your Eyes</i> - .60 <small>(Waltz Song)</small>	<i>The Girl Behind the Man Behind the Gun</i> - - - .60
<i>Some Day Waiting Will End</i> - .60	<i>There's Life in the Old Dog Yet</i> .60
<i>I Like It</i> - - - - .60	<i>A Happy Family</i> - - - .60
<i>Back to the Dear Old Trenches</i> - .60	<i>I've a Spstem</i> - - - - .60
<i>Women Haven't Any Mercy on a Man</i> - - - - .60	<i>Oh! How Warm it is Today</i> - .60
<i>Vocal Score</i> - - - - 2.00	<i>Selection</i> - - - - 1.00
<i>Waltz</i> - - - - .60	<i>Fox-Trot</i> - - - - .60

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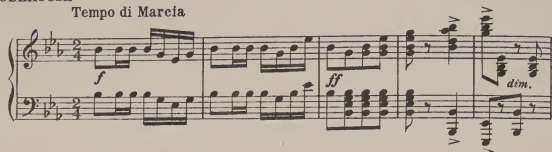
"Back To The Dear Old Trenches"

Words by
P. G. WODEHOUSE

Trio: Lambrissac, Brichoux, Brevai

Music by
IVAN CARYLL

Tempo di Marcia



LAMBRISSAC 1. I've a yearn-ing for re-turn-ing To my dug-out, truth to
BRICHOUX 2. Far more pleas-ant than at pre-sent Things out there are sure to

tell; And when I'm there I'll nev-er roam
be: Give me the trench-es! That's the life!

— BRICH. Oh, to wan-der ov-er yon-der To the trench I love so
— LAMB. Foo-men's ri-fles are but tri-fles; I would charge a bat-ter-

well: It is a per - fect home - from - home
y; But I'm a - fraid to meet my wife

mf *f*

— BREVAL As for me, too, I a - gree to Ev' - ry word you fel - lows
— BREVAL Tho' a stran - ger to the dan - ger And the pe - rils of the

sf *p*

say; The right i - dea I know you've got:
Front I've al - ways been, you know, as yet,

mf *f*

— There are mil - lions of ci - vil - ians Who would like to step that
— I own sad - ly I'd more glad - ly Bear the bat - tles dead - ly

mf *cresc.*

way; And I'm the keen - est of the lot.
brunt Than have to face my dear Geor - gette.

f *ff*

Meno mosso

ALL Lets be - gin the jour - ney; Each will help the oth - ers:
ALL Lets be off at once, then; Each will help the oth - ers:

mf

rall. e dim. *p*

Like a lit - tle band of broth - ers we will be, we three.
Like a lit - tle band of broth - ers we will be, we three.

p *rall.* *pp*

LAMBRISAC & BREVAL

pa tempo

We're go - ing back to the dear old trench - es

pa tempo

cresc.

Co - sy trench - es, Good old trench - es.

cresc.

f *p*

Life's get-ting too ex-cit-ing: trou-ble's on our track: That is

f *p*

p

why you and I must go back - back - back. Nev - er

p

mind tho' our wives may be bro - ken heart - ed

p

When we've part - ed; Let's get start - ed!

cresc.

Words of fare - well are al-ways dif - fi - cult to say, So well

f *mf* *p*

write them to night, When we're far a - way. - way.

p *p* *sfz* *sfz*

Da Capo

Meno mosso

ALL Let's be - gin the jour - ney: Each will help the oth - ers:

mf

rall. dim. p
 Like a lit - tle band of broth - ers we will be, we three.—

p rall. pp

ff a tempo
 ALL We're go - ing back to the dear old trench - es, Co - sy

ff a tempo f sf

trench - es, Good old trench - es: Life's get - ting

f ff mf

too ex - cit - ing: trou - ble's on our track: That is why you and

f

I must go back - back - back. Nev - er mind, tho' our

wives may be brok - en heart - ed when we've part - ed:

Let's get start - ed! Words of fare - well are al - ways dif - fi - cult to

say, So well write them to - night, when we're far a - way.

Dance

The musical score is written for piano in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The score consists of six systems of music.

The first system begins with the tempo marking *p a tempo*. The melody starts with a half note chord, followed by quarter notes. The bass line consists of a steady eighth-note pattern.

The second system includes the dynamic markings *cresc.* (crescendo) and *f* (forte). The melody features a half note chord followed by quarter notes. The bass line continues with eighth notes, with some chords.

The third system features a *f* (forte) dynamic marking. The melody has a half note chord followed by quarter notes. The bass line continues with eighth notes.

The fourth system includes a *p* (piano) dynamic marking. The melody has a half note chord followed by quarter notes. The bass line continues with eighth notes.

The fifth system includes a *cresc.* (crescendo) dynamic marking. The melody has a half note chord followed by quarter notes. The bass line continues with eighth notes.

The sixth system includes a *p* (piano) dynamic marking. The melody has a half note chord followed by quarter notes. The bass line continues with eighth notes.

The musical score consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamics and performance markings include:

- cresc.* (crescendo)
- ff a tempo* (fortissimo at tempo)
- sfz* (sforzando)
- sf* (sforzando)
- ff* (fortissimo)
- mf* (mezzo-forte)

There are also markings for *8va* (octave up) and *8va* (octave down) in some measures. The piece concludes with a final chord and a fermata.



SPECIMEN

Minuet-Louis XV.

Composed by
IVAN CARYLL

Tempo di Minuetto

Piano

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Tempo di Minuetto'. The first system begins with a mezzo-forte (mf) dynamic. The score includes various musical notations such as chords, single notes, and slurs. Fingerings are indicated by numbers 1 through 5 placed above or below the notes. The piece concludes with a forte (f) dynamic in the final system.

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